

STRANGER THINGS 3

EPISODE #303

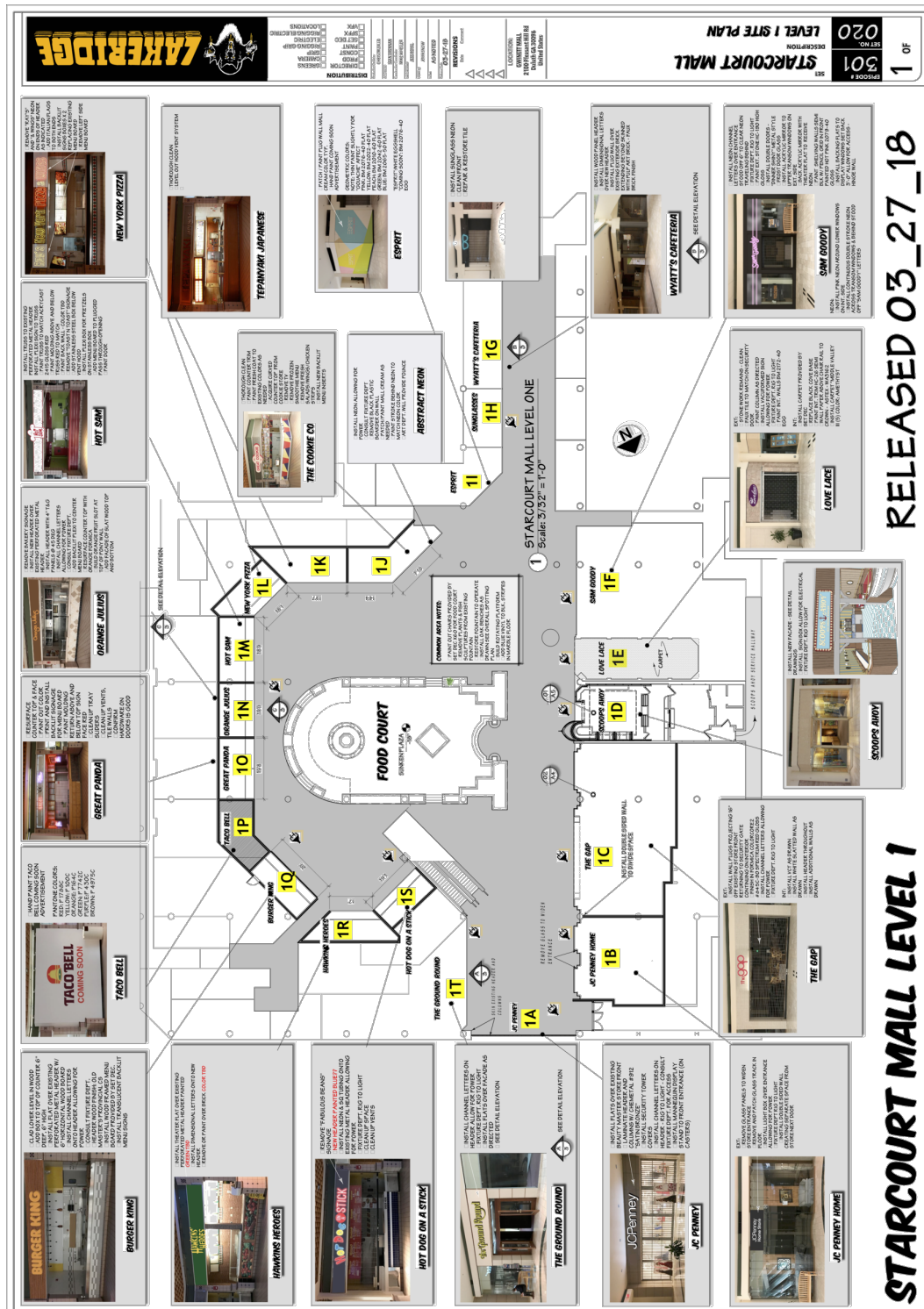
"CHAPTER THREE: THE CASE OF THE MISSING LIFEGUARD"

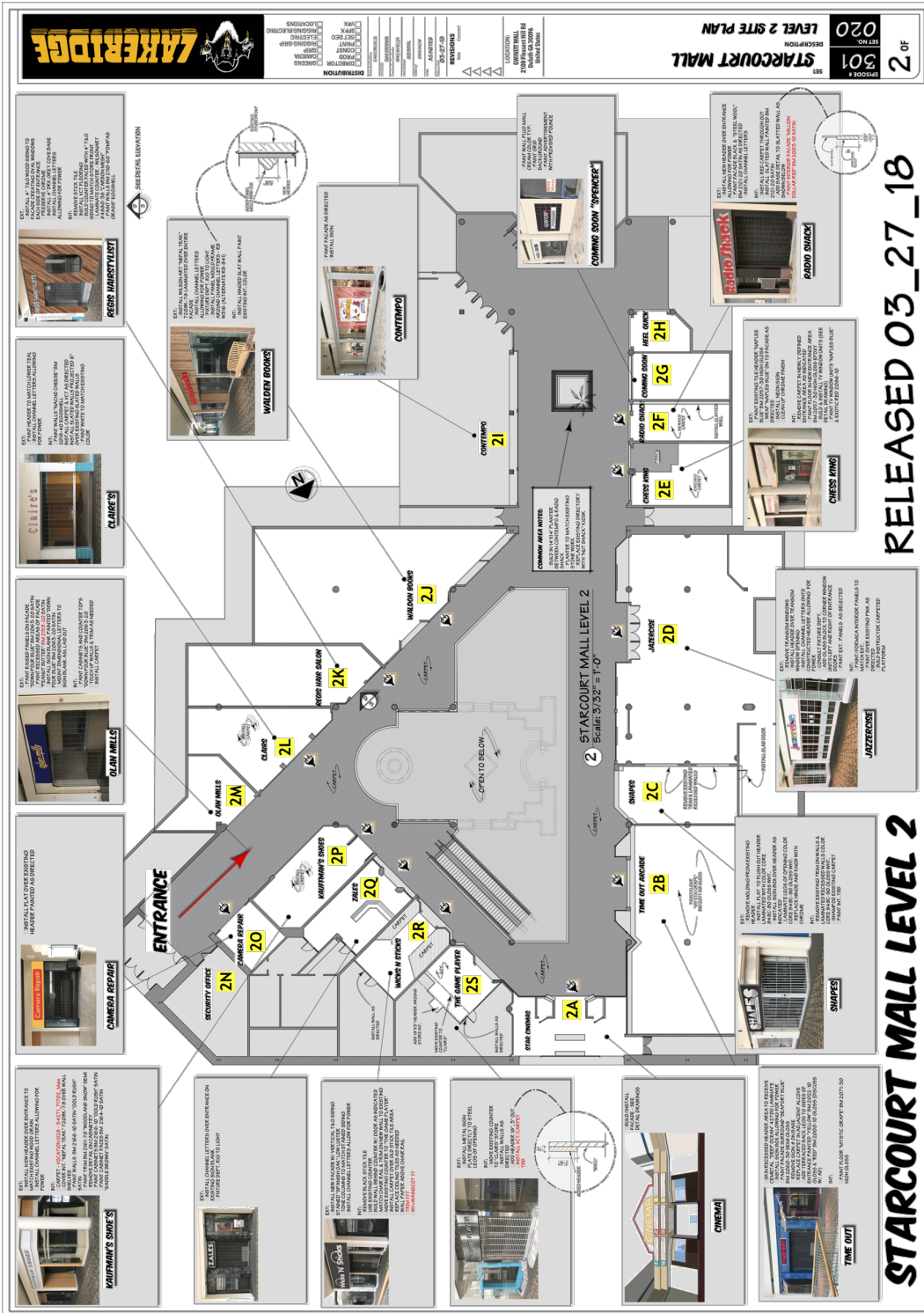
by

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Final Revised PRE-POST Draft

Floor plan is for reference only.





NOTE: Interior Starcourt Mall scenes include SHOP ADDRESS in parenthesis (see attached floor plan). *

* 2M is now FLASH STUDIO (formerly OLAN MILLS).

* 10 is now IMPERIAL PANDA (formerly GREAT PANDA).

NOTE: PROPS in the ACTION BLOCK that are **BOLD & UNDERLINED** represent sponsored product placement (excluding Starcourt shops).

NOTE: Unless otherwise noted in the ACTION BLOCK, Starcourt Mall background scenes shall be assumed as continually PATRONIZED (extras, all ages).

FADE IN:

EXT. HOPPER'S CABIN - NIGHT

All is quiet save for the FAINT SOUND OF "ANGEL" BY MADONNA coming from El's room.

INT. HOPPER'S CABIN - EL'S BEDROOM - NIGHT

SONG CONTINUES FROM A PINK BOOMBOX ON THE DRESSER. MAX, DANCING, SINGS ALONG using a HAIR BRUSH as her microphone.

EL is sitting on her BED flipping through TEEN MAGAZINES featuring the cutest boy actors of the era: RICKY SCHRODER, ROB LOWE, JASON BATEMAN, and, *obviously* RALPH MACCHIO.

El, looking through the glossy and super-trashy "SUPERTEEN", opens it to the POSTER CENTERFOLD.

RALPH MACCHIO. Posed comfortably, standing with his hands tucked into the front pockets of his rather TIGHT-FITTING BLUE JEANS, PERFECTLY QUAFFED black hair, smooth bronze skin, WEARING A STYLISH BLUE AND BLACK SWEATER.

El GASPS and SMILES.

MAX
(chuckling)
Oh! You found Ralph Macchio.

EL
Macchio?

MAX
Yeah! He's the Karate Kid.
(air-karate-chop)
Hai-yah!
(laughs)
He's so hot, right? I bet he's an
amazing kisser, too.

BEAT

MAX (CONT'D)
Hey, um, is Mike a good kisser?

EL
(shyly)
I don't know. He's my first
boyfriend.

MAX
Ex-boyfriend.

That sucked the fun right out of the air.

MAX (CONT'D)
Hey, don't worry about it. Okay?
He'll come crawling back to you in
no time, begging for forgiveness. I
guarantee you, him and Lucas are,
like, totally wallowing in self-
pity and misery right now. They're
like,
(mocking crying Mike)
Oh, I hope they take us back.
God, what I wouldn't give to see
their *stupid* faces.

A sudden thought comes to El's mind. Max takes immediate notice.

MAX (CONT'D)
What is it?

INT. HOPPER'S CABIN - EL'S BEDROOM - LATER

CAMERA PULLS BACK from the boombox. STATIC NOISE coming from the speakers.

CAMERA REVEALS EL SITTING CROSS-LEGGED IN FRONT OF THE DRESSER. LOOKING INTO THE CAMERA, SHE PUTS ON A BLACK BLINDFOLD.

MAX
Is this really gonna work?
Holly shit, this is insane!

EL
Max.

MAX
Yeah, quiet. I'm sorry.

We can HEAR DISTORTED VOICES as the CAMERA SLOWLY ZOOMS TO EL'S BLACK BLINDFOLD.

MIKE (O.S.)
What's wrong with me? What did I do wrong?

LUCAS (O.S.)
Nothing.

INT. THE IN-BETWEEN - MIKE'S BASEMENT - NIGHT

CAMERA TILTS DOWN from BLACK VOID. El OBSERVING from a distance. She's not wearing the blindfold. We're in Mike's basement, but it's not *really* Mike's basement. It's THE IN-BETWEEN. That's the safe space where El can go to spy, which is between her and her target's space. It's a BLACK VOID; no beginning, no end, no sky, and no ground - save for a THIN VEIL OF WATER; a kind of pseudo REFLECTIVE POOL.

MIKE is lying on his back on the COUCH EATING NACHO-CHEESE DORITOS; WILL IS SETTING UP "WILL THE WISE'S" D&D CAMPAIGN at a TABLE, and LUCAS IS PACING BACK AND FORTH.

MIKE

What did I do wrong? What could I have done wrong?

LUCAS

Mike, do I have to go through this again?

INT. HOPPER'S CABIN - EL'S BEDROOM - ON GOING

EL

I see them.

MAX

What are they doing?

EL

Eating.

INT. THE IN-BETWEEN - MIKE'S BASEMENT - NIGHT

The COFFEE TABLE littered with CANDY, EMPTY BAGS OF DORITOS, AND CANS OF NEW COKE.

MIKE

I don't understand what I did to deserve this.

LUCAS

Nothing! Nothing! That's my whole point....you are the victim here!

MIKE

I know. It's just, why is she treating me this way -- I don't know...

LUCAS
(exasperated)
Mike --

MIKE
(demanding)
What did I do wrong? WHAT DID I DO
WRONG?!

LUCAS
Mike...Mike, stop. Just relax.
Relax. Okay?
Stop asking *rational* questions.

El gets closer. It's a bewildering site to her.

MIKE
I know, I know, you're right.

LUCAS
Yeah.

MIKE
Because women act on emotion and
not logic.

LUCAS
Precisely. It's a totally different
species.

Lucas is a genius.

INT. HOPPER'S CABIN - EL'S BEDROOM - ON GOING

EL
They say we are *species*.

MAX
(confused)
What?

EL
Emotion, not logic.

MAX
What?!

INT. THE IN-BETWEEN - MIKE'S BASEMENT - ON GOING

Will is more focused on his campaign than talking about
girls.

WILL
Guys, it's ready.

LUCAS
Will, not right now.

WILL
They broke up with you. What else
is there to talk about?

LUCAS
Tons.

MIKE
Yeah, we're trying to solve the
great mystery of the female
species.

Mike lets out a HUGE GUTTURAL BURP.

MIKE (CONT'D)
Dude, you can smell the nacho
cheese.

LUCAS
(to Mike)
I got that beat.

MIKE
What?

WILL
Oh, no.

MIKE
No, Lucas, no.

Lucas LIFTS HIS RIGHT LEG and lets out a MASSIVE, SOMEWHAT
TIME-CONSUMING, FART.

INT. HOPPER'S CABIN - EL'S BEDROOM - ON GOING

El abruptly takes off her blindfold. We can HEAR THE FART
ECHO FOR A MOMENT before El bursts out LAUGHING.

MAX
What, what happened?

El is now in full-blown hysterics. Max doesn't know what's
going on, but she starts laughing anyway.

JUST THEN, the girls HEAR HOPPER'S TRUCK PULL IN.

EXT. HOPPER'S CABIN - NIGHT

The TRUCK comes to an abrupt stop.

INT. HOPPER'S CABIN - NIGHT

HOPPER comes stumbling in and closes the door behind him. INTOXICATED and carrying the BOTTLE OF WINE from Enzo's. He can HEAR MUSIC coming from El's bedroom.

HOPPER

Hey! HEY!
(rushing to El's bedroom
door - which is closed)
When I say three-inches, three --

INT. HOPPER'S CABIN - EL'S BEDROOM - ON GOING

Hopper bursts through the door.

MAX

Do you knock? Jeez!

EL

Yeah! Jeez!

HOPPER

(slurring)
Oh, oh, oh, oh. Hey. I'm sorry. I
thought that, uh --

MAX

Mike's not here.

EL

Max wanted to have...a sleepover.
Is that...okay?

HOPPER

Yeah. Yeah. Yeah.
(to Max)
Your parents know about it?

MAX

Yup.

HOPPER

Uh, yeah, it's cool. Yeah.
That's -- that's really cool.

Awkward SILENCE.

MAX
Did you need something?

HOPPER
Uh, no, no. I'll leave. I'll just
let you ... I'll leave you ...

Before finishing his sentence, Hopper closes the door.

INT. HOPPER'S CABIN - OUTSIDE EL'S DOOR - ON GOING

Hopper stands idly and stares into a void before a SLY SMILE, then a BIG GRIN.

INT. HOPPER'S CABIN - LA-Z-BOY - MOMENTS LATER

After POURING HIMSELF A GLASS OF WINE, and TURING ON THE TELEVISION, Hopper flops down on his LA-Z-BOY RECLINER. He KICKS OFF HIS SHOES, CROSSES HIS LEGS and sits back. Totally content and very proud of what he'd accomplished. *Master Class in Parenting by James Hopper.*

INT. EL'S BEDROOM - NIGHT

Max and El are sitting beside each other on the bed. In front of them is their very own, unique, SPIN THE BOTTLE GAME. A RED-COLORED GAME BOARD (about one-square-foot), A SIX-AND-A-HALF-OUNCE GLASS COKE BOTTLE as the spinner, and written on YELLOW PIECES OF CONSTRUCTION PAPER in BLACK MARKER, scattered around the edges of the board, are the names of the other players. STEVE, NANCY, MR. CLARKE, MR. WHEELER, DUSTIN, MRS. WHEELER, and the one El just finished writing: BILLY.

Ready? MAX

Ready. EL

El SPINS THE BOTTLE. It comes to STOP at: MR. WHEELER.

Mr. Wheeler. EL (CONT'D) Mr. Wheeler. MAX

MAX (CONT'D)
Ugh, boring.

EL
Yeah, boring.

MAX
Spin again.

EL
Against the rules?

MAX
We make our own rules.

Max and El share a chuckle before El spins the bottle. STOPS at:

EL
Billy.

MAX (CONT'D)
Billy.

Max sits up and walks to the dresser. She picks up the boombox and the black blindfold and brings them back to the bed.

MAX (CONT'D)
Okay, look. I should just warn you, that if he's with a girl or doing something gross, just get out of there right away before you're scarred for life.

EL
Max --

MAX
No, I'm just saying, I'm serious. He's really gross.

EL
Max!

MAX
Okay. Shutting up now.

Max TURNS THE DIAL on the boombox to STATIC. EL PUTS ON THE BLINDFOLD.

I/E. THE IN-BETWEEN - BILLY'S CAMARO - NIGHT

El standing in the BLACK VOID. Then, she notices BILLY'S BLUE CAMARO idling with the HEADLIGHTS TURNED ON. The BLUE CALIFORNIA LICENSE PLATE (PCE 235) remains attached to the car, just under the driver's side headlight.

El approaches the driver's side of the Camaro and continues walking along side. The WINDSHIELD IS SMASHED.

El gets to the back of the vehicle. The TRUNK IS OPEN. We CAN HEAR A GIRL WHIMPERING.

Off in the distance, EL SEES BILLY KNEELING DOWN. His back is turned to El.

The PAINED WHIMPERING OF A GIRL continues.

INT. HOPPER'S CABIN - EL'S BEDROOM - NIGHT

El's nose is STARTING TO BLEED. LEFT NOSTRIL.

EL
I found him.

MAX
What's he doing?

EL
I don't know.

I/E. THE IN-BETWEEN - ERIMBORN STEELWORKS - NIGHT

Billy is still kneeling; back turned to El. El slowly approaching.

BILLY
Don't be afraid.

INT. HOPPER'S CABIN - EL'S BEDROOM - NIGHT

EL
He's ... on the floor --

I/E. THE IN-BETWEEN - ERIMBORN STEELWORKS - NIGHT

Getting closer to Billy.

BILLY
It'll be over soon.

INT. HOPPER'S CABIN - EL'S BEDROOM - NIGHT

EL
-- talking to someone.

I/E. THE IN-BETWEEN - ERIMBORN STEELWORKS - NIGHT

El slowly approaches.

BILLY
Just stay very still.

Billy STANDS as the girl's WHIMPERS AND GASPING FOR AIR
BECOME LOUDER.

GIRL (O.C.)
(crying)
Billy!

JUST THEN, Billy quickly turns and locks eyes with El.

FLASH CUT TO:

INT. ERIMBORN STEELWORKS - BASEMENT - NIGHT

MCU: Billy standing, looking behind him.

POV BILLY: Almost like a mirage, we see an image of EL
FLICKERING, but not quite clear.

MCU: Billy shifts his whole body to the mirage. His eyes
WIDEN as the --

FLASH CUT TO:

I/E. THE IN-BETWEEN - ERIMBORN STEELWORKS - NIGHT

Billy's eyes WIDEN as the FLICKERING IMAGE HE SEES is about
to become clear.

JUST THEN, he evaporates into smoke.

El's BREATHING pattern increases. TEARS FILL HER EYES.

FLASH CUT TO:

INT. HOPPER'S CABIN - EL'S BEDROOM - NIGHT

El tears off the blindfold, gasping for air. Her NOSE IS
BLEEDING; she is SHIVERING with fear.

MAX
(anxious)
What is it? What happened?

El, SHAKING, in shock, LOCKS EYES WITH MAX.

CUT TO:

OPENING CREDITS

EFFECTS IN:

EXT. WHEELER RESIDENCE - MORNING

It's RAINING, WINDY. Apparently a perfect day for TED WHEELER to be out MOWING THE FRONT LAWN.

INT. WHEELER RSIDENCE - MIKE'S BASEMENT - MORNING

Lucas is sleeping on one COUCH, Mike on the OTHER.

JUST THEN, MEDIEVAL MUSIC blasts from a small CASSETTE TAPE PLAYER/RECORDER.

MIKE and LUCAS jolt awake. Will is DRESSED IN A ROYAL PURPLE WIZARD COSTUME - complete with a wooden STAFF taller than he.

LUCAS

What are you *doing*?

MIKE

Yeah, Will, can you turn down the music?

WILL

Please address me by my full name.

MIKE

What?

Will BANGS HIS STAFF on the floor.

WILL

My full name!

MIKE

Oh, my God! Okay, *Will the Wise*, can you please turn down the music?

WILL

That is not music. *That* -- is the sound of destiny! I have seen into the future, and I've seen that today is a new day. A day -- free of girls!

LUCAS
What is *happening* right now?

MIKE
Will, come on.

Will HOVERS OVER HIS D&D BOARD.

WILL
A tribe of villagers are under
threat from an evil force from the
swamps of Kuzatan. (coo-zuh-tawn)

MIKE
Will, it's so early.

Will stands tall.

WILL
Is it? Is it, *early*, Michael?

Mike and Lucas shoot each other a look.

WILL (CONT'D)
Tell that to the villagers crying
for your help; the children so
frightened, they cannot sleep. Are
you truly going to let them perish?
Or are you going to come to their
rescue and become the heroes you
were always meant to be?

Lucas RAISES HIS HAND for a question.

LUCAS
Uh, can I at least take a shower
first?

INT. HOPPER'S CABIN - BATHROOM - MORNING

A hungover Hopper turns on the water. The SHOWER HEAD comes
alive.

JUMP CUT: Minutes later, the shower turns off, and Hopper
clears the water from his face.

CUT TO:

Hopper reaches for a bottle of EXTRA-STRENGTH BUFFERIN.

CUT TO:

INT. HOPPER'S CABIN - LIVING ROOM - MOMENTS LATER

Carrying the Bufferin, Hopper leaves the bathroom, wearing only a TOWEL AROUND HIS WAIST. Walking to the kitchen, Hopper opens the cap of the Bufferin and pops at least TWO PILLS into his mouth. As Hopper nears the kitchen, he THROWS THE BOTTLE ON THE TABLE - GROANING AND MOANING along the way.

INT. HOPPER'S CABIN - KITCHEN - ON GOING

Hopper gets to the FRIDGE, opens the door, reaches in and pulls out a GALLON OF MILK. No glass needed. A few GULPS, SLURPS AND BURPS LATER he sees a HAND-WRITTEN NOTE ON THE FRIDGE DOOR:

Gone to

Maxs

Sleeping Over

- El

A KNOCK ON THE FRONT DOOR.

JOYCE (O.C.)
Hopper? Are you there?

INT. HOPPER'S CABIN - FRONT DOOR - MORNING

Hopper opens the front door to see JOYCE.

HOPPER
(sarcastic)
Oh! Look who it is!

Joyce marches right inside and over to the fridge.

JOYCE
We need to talk.

HOPPER
Yeah, we do.
(slams the door)

Joyce, standing in front of the fridge, rifles through her PURSE.

HOPPER (CONT'D)
I haven't been stood up like that
since Alice Gilbert in the 9th
grade.

Joyce crouches down and empties the CONTENTS OF HER PURSE
onto the floor.

HOPPER (CONT'D)
What are you *doing*?

From the mess of purse contents, Joyce picks out SEVERAL
FRIDGE MAGNETS.

HOPPER (CONT'D)
Joyce?! Hello?!

JOYCE
Just watch.

Joyce tries to stick one of the magnets to the fridge door.
But it just falls to the floor. She chooses a different
magnet -- it, too, falls to the floor. Another -- the same
thing happens.

HOPPER
Okay, you're freaking me out.

Joyce picks up the HEART-SHAPED MAGNET and walks to Hopper.

JOYCE
You slipped on this, remember?

HOPPER
Yeah.

JOYCE
Yeah, it fell in the night. It lost
its magnetism.

HOPPER
(sarcastic)
Oh, did it?

JOYCE
And the same exact thing happened
at my house the day before.

HOPPER
Wow.

JOYCE

And I thought, *Okay, that's weird.*
Right? Why are all these magnets
suddenly losing their magnetism?

HOPPER

Uh-huh?

JOYCE

So, I went and saw Scott.

HOPPER

Scott.
Who's Scott?

JOYCE

(as a matter of fact)
Scott Clark.

HOPPER

Your child's science teacher?

JOYCE

He's pretty brilliant, actually.
And I asked him, *How is this*
happening? And he built this
magnetic field using an AC
transformer and plugging it into a
solenoid. And with that solenoid,
which basically --

HOPPER

Slow down, slow down. I just want
to get this exactly right, okay?
You stand me up, no phone call, no
apology, because you had to go to
Scott Clarke's house?

JOYCE

(as a matter of fact)
Yeah.

Hopper SCOFFS and has a quiet CHUCKLE. Then --

HOPPER

You've outdone yourself, Joyce.

Hopper backs away and starts cleaning up the mess in his
living room.

HOPPER (CONT'D)

You really have. No, you've outdone
yourself!

Joyce is following closely behind.

JOYCE

Oh, come on, Hop, you're not even listening to me. Scott was able to demagnetize some of the magnets, and he thinks --

Hopper stops picking up. The two are now face to face again.

HOPPER

I don't care what Scott thinks!

JOYCE (CONT'D)

He thinks that a large-scale magnetic field could be built using some sort of machine or ... or experimental technology.

HOPPER (CONT'D)

(sarcastic again)

He's brilliant, isn't he? He's really brilliant. Is he single, too?

Hopper walks away.

JOYCE

What if it's *them*?

Hopper STOPS at the doorway to the bathroom.

JOYCE (CONT'D)

To build a machine like this, you need resources. You need scientists, you need funding -- tens of millions of dollars.

HOPPER

Joyce.

JOYCE (CONT'D)

It can't just be a coincidence, Hopper. It has to be them!

HOPPER (CONT'D)

Joyce, stop.

JOYCE

It has to be the lab.

HOPPER

It is impossible.

JOYCE

Well, then, prove it to me.

HOPPER
Prove it?

JOYCE
Yeah, take me back there.

HOPPER
To the lab.

JOYCE
(getting angry)
Yeah, I wanna go back.

HOPPER
Because some magnets fell of your
fridge.

JOYCE
Yes!

Hopper gives in. He knows Joyce is right.

HOPPER
Okay, makes sense.

JOYCE
(relieved)
Thank you!

HOPPER
It makes sense. I'm sorry.

No he's not. It was all just an act.

HOPPER (CONT'D)
(mockingly checks his
wrist where his watch
should be)
I'm a little busy right now. But
I'm thinking we can maybe meet up
there, like tonight, like seven
o'clock?

Hopper backs away and heads for his bedroom.

HOPPER (CONT'D)
You know, of course, unless
something comes up -- which you
know, it will.

Hopper walks into his bedroom and CLOSES THE CURTAIN acting
as the door.

INT. HOPPER'S CABIN - BEDROOM - ON GOING

Hopper starts getting dressed for work.

JOYCE (O.C.)
You know, after everything that's
happened, this is no joke.

INT. HOPPER'S CABIN - OUTSIDE HIS BEDROOM - ON GOING

Joyce is pissed off.

HOPPER (O.C.)
No! I don't think it's a joke. I
think, that when I asked you out, I
think you got scared.

INT. HOPPER'S CABIN - BEDROOM - MORNING

HOPPER
I think you got scared, and now
you're inventing things. You're
inventing things to get worked up
about so that you can push me away.
Because God forbid any of us move
on! Because that ... that would be
...
(chuckles)
I mean, that would be too much,
right, Joyce? You know ... that
would be too much, wouldn't it,
Joyce?

No response from Joyce.

HOPPER (CONT'D)
(buttoning up his shirt)
Wouldn't it, Joyce?

Nope. Still nothing.

INT. HOPPER'S CABIN - OUTSIDE HIS BEDROOM - ON GOING

Hopper pulls open the curtain.

EXT. HOPPER'S CABIN - MORNING

Hopper comes out the front door carrying his BOOTS.

HOPPER
Joyce? Joyce?!

JUST THEN, the DOOR TO THE TOOL SHED BURSTS OPEN. Out comes Joyce carrying BOLT CUTTERS and a LARGE BLUE PLASTIC FLASHLIGHT.

HOPPER (CONT'D)
What the hell are you doing?

Hopper sits on the stairs and begins putting on his boots.

JOYCE
I need to borrow these.

She walks past Hopper and back to her CAR. Hopper quickly tries to put on his boots.

HOPPER
No, you're not going back there.
Joyce!
(he manages to get one
boot on before standing)
Joyce, you're not going back there.

Clearly ignoring Hopper, Joyce gets in her car.

HOPPER (CONT'D)
(trying to put on his
other boot while hopping,
on one foot, his way over
to Joyce)
Son of a bitch!

EXT. QUIET STREET - MORNING

Max and El are walking. They're on their way to Max's house.

MAX
It's gonna start pouring soon. We
should be at the mall, or, like,
watching a movie or something.

EL
You don't believe me?

They walk ACROSS AN ABANDONED LOT and onto CHERRY LANE.

MAX
I believe you saw some super weird
stuff, totally, but you said Mike
has sensed you in there before,
right?

El nods in agreement.

EXT. NEAR 4819 CHERRY LANE - MORNING

MAX

So maybe it was just like that.
Maybe Billy just *sensed* you
somehow.

EL

But the screams.

MAX

Yeah, I know, but here's the thing -
- when Billy is alone with a girl,
they make, like, really crazy
noises.

EL

They scream?

MAX

Yeah, but, like happy screams.

EL

(frustrated)
Happy screams? What is happy
screams?

MAX

It's like -- I'm just gonna lend
you my mom's Cosmo.

They get to Max's house, STOPPING at the end of the driveway.

MAX (CONT'D)

His car's not here.

(turns to El)

You really want to do this?

El nods.

INT. 4819 CHERRY LANE - BILLY'S BEDROOM - MORNING

Max opens the door and enters - slowly. El is close behind.

MAX

Why do I get the feeling we're
gonna find all kids of wrong in
here?

The room is a mess. DIRTY CLOTHES are strewn about; the BED isn't made; HEAVY METAL MUSIC plays on the RADIO; A PLATE USED FOR AN ASHTRAY is sitting next to some CASSETTE TAPES.

Max walks to the NIGHT TABLE beside the bed. She OPENS THE DRAWER.

PENTHOUSE MAGAZINES stacked neatly.

MAX (CONT'D)
Ugh. Gag me with a spoon.
(closes the drawer)

INT. 4819 CHERRY LANE - BATHROOM - MORNING

El opens the door and SWITCHES ON THE LIGHT. Max is behind her as they both enter. The BATHTUB IS FULL OF WATER and EMPTY PLASTIC BAGS that were once filled with ice cubes. El stands over the tub.

EL
Max?

Max stands beside El for a moment before reaching into the water and pulling out a bag.

MAX
(holding the dripping bag)
Ice. It's just ice. It's probably
for his muscles, or something. He
works out like a maniac.

El's BREATH IS TREMBLING. El visually scans the room. She notices some BLOOD on the DOORS UNDER THE SINK COUNTER.

EL OPENS THE DOORS and checks under the sink. She pulls out a SMALL GREEN GARBAGE BUCKET.

MAX (CONT'D)
El, what is it?

El reaches into the bucket and pulls out a RED LIFEGUARD FIRST-AID KIT. Then a PLASTIC YELLOW MARINE WHISTLE ATTACHED TO A LANYARD. The whistle and lanyard are BLOOD STAINED.

INT. THE HAWKINS POST - DARK ROOM - DAY

JONATHAN and NANCY are looking through the FRESHLY DEVELOPED PHOTOS that Jonathan took at Mrs. Driscoll's yesterday.

JONATHAN
(handing Nancy a photo)
You sure about this?

NANCY
(playfully)
You really are your mother's son,
you know that?

JONATHAN
What's that supposed to mean?

NANCY
It means you worry too much.

JONATHAN
Huh.

Nancy leans in closer to Jonathan; smiling.

NANCY
(whispering)
I got this. Okay?

They kiss.

JONATHAN
(whispering)
Okay.

Nancy leaves the room. Jonathan stays behind - still worried.

INT. THE HAWKINS POST - CONFERENCE ROOM - MOMENTS LATER

TOM HOLLOWAY, BRUCE, and OTHER REPORTERS, are sitting around the TABLE having a STORY MEETING. Tom is looking through the PHOTOGRAPHS from Jonathan and Nancy.

TOM
(to Nancy - who is
standing near the door)
So, what exactly are we looking at
here? Is this the Driscoll lady's
stuff?
(hands the photos to
Bruce)

NANCY
No. No, see, that's the thing. I
mean -- listen, I thought she was
crazy too, but --

A VETERAN NEWSMAN (obese, early 40s), pouring himself a CUP OF DUNKIN' DONUTS COFFEE, interrupts Nancy.

NEWSMAN #1

She told me Johnson killed Kennedy.

The Newsman's comment gets a CHUCKLE from the other reporters sitting at the table. But Nancy continues, unfazed. She's really excited about the story and she wants to get it.

NANCY

But, it turns out, she's not alone.

Jonathan is standing within earshot of the boardroom. He can also see what's happening in the room.

NANCY (CONT'D)

Blackburn's Supply, Hawkins
Farming, the Crawley's -- they've
all had some supplies go missing,
all in the past few days.

Bruce, SIPS COFFEE FROM A PATRIOTIC-LOOKING USA BICENTENNIAL MUG, eyeing Nancy suspiciously.

NANCY (CONT'D)

And it's not just fertilizer, it's
pesticides, cleaning supplies,
diesel fuel. And that's just from
one day of calling around. I mean
there's gotta be more.

Bruce wants to clear a few things up. He puts down his coffee and picks up the pile of photos Tom handed him earlier.

BRUCE

(condescending, sardonic)
Okay, wait, wait, wait. Let me get
this little *story* of yours
straight. So, little rodents have
gone cuckoo in their furry little
minds and they're running around
the town of Hawkins, dining out on
chemicals?

NANCY

I know how it sounds, but --

BRUCE

(holds up a photo of a
cuckoo rat)
But you've got proof!

A HARDY LAUGH from the other men.

BRUCE (CONT'D)
I mean, fellas, you gotta admit
it's a hell of a headline, right?
*"Hawkins Rodents Prefer Poison:
Nutjob Tells All."*

Another LAUGH from the men.

TOM
Guys, that's enough!

The laughter subsides before Tom continues.

TOM (CONT'D)
I think this is -- big. Bigger than
one article. In fact, I think this
has got to be a book.

Nancy's eyes grow big. She's excited.

TOM (CONT'D)
The Mysterious Case of the Missing
Fertilizer, a Nancy Drew mystery.

The men LAUGH. Tom stands and grabs the pile of photos from
Bruce.

TOM (CONT'D)
(serious)
Next time a call comes in, do what
you were hired for
(tosses the photos back to
Nancy)
and let us know, yeah? We'll decide
what's a story and what's not.

Heartbroken, Nancy picks up the photos.

NANCY
(quietly)
Okay.

She exits the boardroom as the men LAUGH.

INT. THE HAWKINS POST - OFFICE AREA - DAY

A dejected Nancy exits the boardroom, and Bruce gives a
parting shot.

BRUCE
Bye-bye, Nancy Drew!

Again, the men LAUGH.

Nancy walks by Jonathan, who's been watching the whole thing.

JONATHAN
Hey, it's okay. Nancy. Nancy!

INT. SCOOPS AHOY (1D) - DAY

ERICA SINCLAIR and FRIENDS are back for some free ICE CREAM. Erica stands at the CASH, RINGING THE SERVICE BELL CONTINUOUSLY.

ROBIN has her back to the girls. She's studying a RUSSIAN-ENGLISH DICTIONARY and listening to the recording of the coded message on her WALKMAN.

Robin SIGHS, turns to face Erica, and removes the HEADPHONES.

Erica gives a final few RINGS OF THE BELL, and then with a PHONY SMILE --

ERICA
I'd like to try the Peanut Butter-Chocolate Swirl, please.

ROBIN
(also a phony smile and chipper attitude)
No. No more samples today.

ERICA
(serious now)
Why not?

ROBIN
Because you're abusing our company policy.

ERICA
(demanding)
Where's the sailor man?

ROBIN
Sorry, he can't help you. He's busy.

ERICA
Busy with what?

ROBIN
Spycraft.

INT. STARCOURT MALL - (EXT.) IMPERIAL PANDA (10) - DAY

Near some OVERSIZED POTTED RUBBER PLANTS, we find STEVE and DUSTIN watching for Russians. Steve, using the PLANTS AS COVER, has BINOCULARS.

DUSTIN
See anything?

STEVE
Uh, I guess I don't totally know
what I'm looking for.

DUSTIN
Evil Russians.

STEVE
Yeah, exactly. I don't know what an
evil Russian looks like.

DUSTIN
Tall, blonde, not smiling.

STEVE
Mm-hmmm?

DUSTIN
Also, look for earpieces, camo,
duffel bags, that sort of thing.

STEVE
Right, okay, duffel bags.

POV BINOCULARS: Scanning the CROWDS, Steve spots a *suspicious* couple out front of SHAPES (2C). ANNA JACOBI (17) and MARK LEWINSKY (17).

BACK TO STEVE AND DUSTIN.

STEVE (CONT'D)
Oh, you've got to be kidding me.

DUSTIN
What?

POV BINOCULARS: Anna and Steve flirting with each other.

STEVE (O.C.)
Anna Jacobi's talking with that
meathead Mark Lewinsky.

BACK TO STEVE AND DUSTIN.

DUSTIN
Dude, if you're not gonna focus,
just gimme the binoculars.

STEVE
Aw, Jesus Christ, whatever happened
to standards?

POV BINOCULARS: Lewinsky is BASKETBALL AIR-DRIBBLING and THEN
TAKES A 3-POINTER. This, clearly, impresses Anna.

STEVE (O.C.) (CONT'D)
I mean, Lewinsky never even came
off the bench.

BACK TO STEVE AND DUSTIN.

DUSTIN
Dude, you are the worst spy in
history, you know that?
(grabs the binoculars)
Besides, I don't even get why
you're looking at girls. You have
the perfect one right in front of
you.

STEVE
Seriously, if you say Robin again --

DUSTIN
Robin.

STEVE
Don't.

DUSTIN	STEVE (CONT'D)
Robin, Robin, Robin, Robin,	Stop! No. No. No. No. No.
Robin.	

DUSTIN (CONT'D)
Robin.

STEVE
No.

DUSTIN
Robin.

STEVE
No.

DUSTIN
Robin.

STEVE

No, man, she's not my type. She's not even in the ballpark of what my type is, all right?

DUSTIN

What's your type again? Not awesome?

STEVE

(sarcastic smile)

Thank you.

DUSTIN

(sarcastic smile)

Hm.

STEVE

For your information, she's still in school. And she's weird. She's a weirdo. And she's hyper. I don't like that she's hyper. And she did drama. That's a bad look. And she's in *band*?

(disgusted)

No.

DUSTIN

Now that you're out of high school, which means you're technically an adult, don't you think it's time you move from primitive constructs such as popularity?

STEVE

Oh, primitive constructs? That some stupid shit you learned at Camp...Know...Nothing?

DUSTIN

Camp Know *Where*, actually. And, no, it's shit I learned from life.

STEVE

Hm.

DUSTIN

Instead of dating somebody you think is gonna make you cooler, why not date somebody you actually enjoy being around? Like me and Suzie.

STEVE

Oh, Suzie. Yeah, you mean, *hotter than Phoebe Cates*. Yeah that Suzie. And, uh, let's think about, how exactly did you score that beautiful girlfriend?

(scratching his head)

Oh yeah. With *my* advice. Because, that's how this works, Henderson. I give you the advice, and you follow through. Not the other way around, all right, pea-brain?

EXT. WHEELER RESIDENCE - DAY

WILL (O.S.)

Do you guys hear that?

(beat)

It sounds like ... thunder.

INT. WHEELER RESIDENCE - BASEMENT - ON GOING

Mike, Lucas and Will are sitting at the table playing D&D. Will is the DUNGEON MASTER. It's his campaign. And he's so enthusiastic. A BOOMBOX plays MARCHING MUSIC to create an even more fantastic atmosphere for Will. He's put a lot of thought into this campaign.

WILL

But no, wait! That's not thunder.

Mike and Lucas, however, are not that enthusiastic. Like, not at all. BORED, actually.

WILL (CONT'D)

It's ...

(slams down four-D&D
figures on the game
board)

... a hoard of Juju Zombies! Sir
Mike, your action.

MIKE

(looks to Lucas)

What should I do?

LUCAS

Attack?

MIKE

Okay, I attack with my Flail.
(rolls dice)

WILL
 (checking what Mike
 rolled)
 Whoosh! You miss. Your Flail clanks
 the stone, the zombie hoard lumbers
 towards you, and ...
 (rolls dice)
 ... the Juju bites your arm. Flesh
 tears!

So boring.

WILL (CONT'D)
 Ahhhhhhh! Seven points of damage.

MIKE
 (mockingly sarcastic)
 Oh no! My arm! Lucas, look, my arm.

Lucas SNICKERS.

Will is moderately taken aback, but continues the campaign -
 albeit with a little *less* enthusiasm.

WILL
 Sir Lucas, the zombie horde roars!
 Do you fight back or do you run?

JUST THEN, the WALL PHONE RINGS. Mike and Lucas lock eyes on
 the phone with anticipation. Will stands immediately with his
 WIZARD'S STAFF.

WILL (CONT'D)
 (still in character)
 No! It's a distraction! A trap. Do
 not answer it.

Lucas and Mike put down their D&D BOOKS and rush to the
 phone.

WILL (CONT'D)
 (breaks character)
 What, no!

Mike gets to the phone first and answers.

MIKE
 El?
 (beat, then disappointed)
 No. Sorry, not interested.
 (hangs up)
 Telemarketers.

LUCAS
Maybe we should just call them?

MIKE
We can do that?

LUCAS
I think so.

MIKE
Yeah, but what would we say?

WILL
(back in character)
We'll say nothing! The Khuisar (coo-
ih-czar) tribe still needs your
help.

MIKE
(bored)
All right, then, I'll use my torch
to set fire to the chambers,
sacrificing ourselves, killing the
Jujus, and saving the Khuisar.
(sarcastic)
We all live on as heroes in the
memories of the Kalamar. (cal-ah-
mar)

LUCAS
(low-key)
Victory.
(unenthusiastic high-five
with Mike without looking
at him)

WILL
Fine.
(throws how his staff and
wizard hat)
You guys win.
(shuts off the boombox)
Congratulations.

MIKE
Will, I was just messing around.

Will ignores Mike. He takes off his WIZARD ROBE and begins
gathering his things. Mike walks over to the table.

MIKE (CONT'D)
Hey, let's finish for real.

LUCAS

Yeah.

MIKE

How much longer is the campaign.

WILL

(angry)

Just forget it, Mike.

MIKE

No ...

(to Lucas)

... you wanna keep playing, right?

LUCAS

Y--yeah, totally.

MIKE

We'll just call the girls afterwards.

WILL

(yelling)

I said forget it, Mike, okay? I'm going home.

LUCAS

But...come on, Will.

WILL

(brushing by Lucas,
shoving him out of the
way)

Move!

Will makes his way up the stairs. Mike follows.

I/E. WHEELER RESIDENCE - GARAGE - MOMENTS LATER

The garage door is OPEN. It's POURING RAIN outside. The WHEELER STATION WAGON is parked in the garage. Will's BICYCLE is beside it.

Will comes out of the door and walks to his bicycle, Mike follows closely behind.

MIKE

You can't leave. It's raining.

Mike stands opposite Will.

MIKE (CONT'D)
Listen, I said I was sorry, all
right?

No response from Will.

MIKE (CONT'D)
It's a cool campaign. It's really
cool. We're just not in the mood
right now.

WILL
Yeah, *Mike*. That's the problem. You
guys are NEVER in the mood anymore.
You're ruining our party.

MIKE
That's not true.

WILL
Really? Where's Dustin right now?

Mike thinks, but doesn't know.

WILL (CONT'D)
See? You don't even *know* and you
don't even *care* and obviously *he*
doesn't either and I don't blame
him. You're destroying everything,
and for what? So you can swat spit
with some stupid girl?

MIKE
(angry)
El's not stupid! It's not my fault
you don't like girls.

Ouch. That one stung.

Mike realizes what he just said. He can see the hurt on
Will's face. *We* can see the hurt.

MIKE (CONT'D)
(calmer, but unapologetic)
I'm not trying to be a jerk. Okay?
But we're not kids anymore. I mean,
what did you think, really? That we
were never going to get
girlfriends? We were just gonna sit
in my basement all day and play
games for the rest of our lives?

WILL
(nearly in tears)
Yeah. I guess I did. I really did.

Will gets on his bicycle and pedals away. In the rain. Head hanging low.

MIKE
Will...

EXT. WHEELER RESIDENCE - GARAGE - DAY

Will pedals way, leaving Mike standing alone.

MIKE
Will! Will come on!

EXT. HAWKINS COMMUNITY POOL - DAY

The pool is empty, save for a BEACHBALL floating in the deep-end. The rain dances off the water.

TWO CHILDEN (10) run PAST THE CAMERA, SPLASHING IN THE PUDDLES on the pool deck. We HEAR THEIR GIGGLES.

EXT. HAWKINS COMMUNITY POOL - FRONT ENTRANCE - ON GOING

DOZENS OF PATRONS (various ages, mostly young kids and teens) are running about. Some taking cover, others running to their PARENTS who came to pick them up. Some kids have RAIN COATS, others still in their bathing attire.

EXT. HAWKINS COMMUNITY POOL - BIKE RACK - ON GOING

Max and El park their BICYCLES. Max is wearing a YELLOW RAIN COAT. El is wearing a RED RAIN COAT. They walk inside the building after parking their bikes.

INT. HAWKINS COMMUNITY POOL - FRONT DESK - ON GOING

The POOL MANAGER (male, 20s) and a LIFEGUARD (female, 17) are sitting in the office flipping through MAGAZINES.

Max and El come to the counter.

MAX
Excuse me?

Without looking up from his magazine:

MANAGER

(dry, monotonous)

No one in the water until thirty-minutes after the last strike. And don't try and argue with me. You want to get electrocuted, go climb a tree.

MAX

Yeah, we don't care, we're not here to swim. Or get electrocuted.

EL

We found this.

El holds up the RED LIFEGUARD FIRST-AID kit she found in the garbage bucket at Max's house. The manager looks up from his magazine, but is completely disinterested.

MAX

Does that belong to anybody here?

MANAGER

Oh yeah. That's Heather's. I'll get it back to her.

EL

We could give it back to her.

MANAGER

You could. 'Cept she's not here. Bailed on me today.

Max and El shoot each other a look.

MANAGER (CONT'D)

What is this? You girls want a reward or somethin'?

MAX

(just as sarcastic)

No. We're just ... Good Samaritans.

El notices the BULLETIN BOARD on the wall behind her. She walks over to it.

INT. HAWKINS COMMUNITY POOL - BULLETIN BOARD - ON GOING

The neatly organized bulletin board (about 8-feet x 4-feet) is divided into two sections. On the right: GENERAL POOL AND COMMUNITY NOTICES. AMERICAN FLAGS, HAWKINS FORTH OF JULY PARADE and a LIGHTNING WARNING are the most obvious postings. On the left: MEET YOUR '85 SWIM SEASON LIFEGUARDS.

Under that heading are SIX PHOTOS. Under each photo is, PRINTED IN BLACK-INK CAPITAL LETTERS, THE NAME OF THE PERSON IN THE PHOTO. In order they are: (1st row) ADAM, KATIE, ZOE; (2nd row) BILLY, HEATHER, FREDDY.

El is immediately drawn to the bulletin board. El's gaze is ONLY FOCUSED ON ONE PHOTO --

MAX

Heather.

The photo is indeed HEATHER HOLLOWAY. She's wearing a RED HAWKINS POOL LIFEGUARD ONE-PIECE SWIM SUIT. Around her waist is the RED LIFEGUARD FIRST-AID KIT. Around Heather's neck is the YELLOW MARINE WHISTLE and LANYARD.

MAX (CONT'D)

Do you think you can find her?

EL SNATCHES THE PHOTO OFF THE WALL.

INT. HAWKINS COMMUNITY POOL - LOCKER ROOM - MOMENTS LATER

Max and El go from SHOWER STALL TO SHOWER STALL turning on the taps. They're flooding the locker room.

INT. HAWKINS COMMUNITY POOL - UTILITY CLOSET - ON GOING

El finds a DIVING MASK and SILVER DUCT TAPE. She covers the mask with the duct tape; ensuring that no light can get through. She needs to be in complete darkness.

INT. HAWKINS COMMUNITY POOL - LOCKER ROOM - ON GOING

El is sitting CROSS-LEGGED on the FLOODED FLOOR. Behind her, the showers are still running. Max takes a seat on a BENCH next to El. El puts on the diving mask: her blindfold.

ON THE FLOOR IN FRONT OF EL is the photo of Heather.

I/E. THE IN-BETWEEN - BLACK VOID - ON GOING

A WHITE MAILBOX on a WOODEN POST. Underneath the mailbox is a PAINTED WHITE ADDRESS PLACARD WITH BLACK NUMBERS: 1438.

El approaches the mailbox and STOPS. She places her hand on the mailbox.

JUST THEN, in the distance, A RED DOOR.

INT. HAWKINS COMMUNITY POOL - LOCKER ROOM - ON GOING

MAX
What do you see?

EL
A door. A red door.

I/E. THE IN-BETWEEN - RED DOOR - ON GOING

El approaches the red door. She opens it. In the distance is a WHITE PORCELAIN-ENAMELED CAST IRON BATHTUB. El slowly walks to the tub.

El cautiously approaches the tub.

When she gets there, she looks in.

WATER AND ICE IS FILLED TO THE BRIM of the tub. She takes a closer look.

JUST THEN, HEATHER POPS UP. El takes a step back; startled.

HEATHER
(gasping for air)
Help me.

SUDDENLY, Heather is PULLED UNDER. El SCREAMS and quickly reaches into the tub to save Heather. But the TUB VANISHES.

ON HER KNEES, El looks down. She CAN SEE HEATHER BEING PULLED INTO THE DARKNESS - REACHING UP TO EL.

El gasps, REACHING FOR HEATHER.

HEATHER (CONT'D)
(screaming)
Help me!

HEATHER'S POV: El is IN THE WATER REACHING FOR HER. We SEE AIR BUBBLES COMING FROM EL'S MOUTH AS SHE SCREAMS FOR HEATHER.

REVERSE POV: Heather sinks deeper and deeper into the abyss.

INT. HAWKINS COMMUNITY POOL - LOCKER ROOM - ON GOING

El rips off her mask, panting, frightened.

MAX
What happened? El?

El's NOSE IS BLEEDING. Out of breath, El collapses in her hands.

EXT. HAWKINS LAB - FRONT GATE - DAY

A sign reads: RESTRICTED AREA NO TRESPASSING U.S. GOVERNMENT PROPERTY. It's half-buried in MUCK, WATER AND SAND.

EXT. HAWKINS LAB - FRONT ENTRANCE - DAY

HOPPER'S TRUCK pulls up.

INT. HOPPER'S TRUCK - MOMENTS LATER

LOOKING OUT FROM THE BACKSEAT, Hopper reaches into the TRUNK AREA and grabs the BOLT CUTTERS and the FLASHLIGHT. Joyce is next to him.

EXT. HAWKINS LAB - FRONT DOOR - ON GOING

Posted on the DOUBLE FRONT DOORS OF THE BUILDING are TWO SIGNS; IDENTICAL - ONE POSTED ON EACH DOOR.

WARNING: RESTRICTED AREA

This building has been declared a restricted area by authority of the Commanding Officer in accordance with the provisions of the directive issued by the Secretary of Defense. (Section 21, Internal Security Act of 1950.) Unauthorized entry is prohibited.

With the bolt cutters, Hopper cuts the CHAINES securing the doors.

INT. HAWKINS LAB - LOBBY - DAY

The doors swing open. Hopper is the first to come in. Joyce follows right behind him.

HOPPER
(mockingly)
Hellooooooooooooooooo?
Anybody home?

Joyce, holding the flashlight, slowly makes her way into the lobby.

HOPPER (CONT'D)
We come in peace.

Joyce gets to the spot where she saw Bob get killed. She pauses a moment.

FLASHBACK: SEASON TWO - EPISODE EIGHT. Joyce sees BOB NEWBY standing there. He's just safely made it back. It was a long run. He's out of breath. He smiles at Joyce.

SUDDENLY, he is ATTACKED BY A DEMO-DOG. We HEAR THE ECHO OF JOYCE'S SCREAM.

JOYCE (O.C.)
(screams)

Bob is getting brutally attacked. Torn apart by the beast.

BOB (O.C.)
Go!

HOPPER (O.C.)
Let's go!

JOYCE
(screams)

END OF FLASHBACK

ECHOES of Bob's and Joyce's SCREAMS FADE AWAY.

HOPPER
Joyce!

Joyce is jolted out of her day-nightmare.

HOPPER (CONT'D)
You okay?

JOYCE
I'm fine.

HOPPER
You wanna wait in the car?

JOYCE
I said I'm fine.

Hopper and Joyce walk to the NEARBY STAIRWELL.

INT. HAWKINS LAB - LOBBY STAIRWELL - ON GOING

Joyce and Hopper round the corner and go through the double doors leading to the stairwell.

CAMERA TILTS UP TO A CCTV CAMERA MOUNTED ON THE WALL. The RED LIGHT is FLASHING.

CAMERA SLOWLY ZOOMS TO THE LENS OF THE CCTV CAMERA, which becomes:

INT. STARCOURT MALL - (EXT.) IMPERIAL PANDA (10) - DAY

CAMERA ZOOMS OUT FROM THE LEFT LENS OF BINOCULARS Dustin is using. He and Steve are right where we last saw them.

POV BINOCULARS: Scanning the CROWD OF SHOPPERS. We stop when we see A GOOD-LOOKING MAN WITH LONG BLONDE HAIR (30s), WEARING DARK AVIATOR SUN GLASSES AND CARRYING A DUFFEL BAG walking past SAM GOODY (1F).

Back to Steve and Dustin.

DUSTIN
Target acquired!

STEVE
Where?

DUSTIN
Ten o'clock. Sam Goody's.

STEVE
Give me that.

Steve takes the binoculars and has a look.

POV BINOCULARS: We see the same Blonde Man. Not smiling. Definitely suspicious.

STEVE (CONT'D)
Shit!

Back to Steve and Dustin.

STEVE (CONT'D)
Duffel bag!

Steve lowers the binoculars and he and Dustin lock eyes as the MAN WALKS PAST SCOOPS AHOY (1D).

DUSTIN
Evil Russian.

STEVE (CONT'D)
Evil Russian.

INT. STARCOURT MALL - ESCALATOR (2Q) - ON GOING

The Blond Man ascends the escalator; visually scanning the crowd. He walks the final few steps up and PAST THE CAMERA.

About halfway down the escalator are Steve and Dustin RUNNING UP THE ESCALATOR trying to catch up to the Blonde Man.

INT. STARCOURT MALL - (2L - 2K) HEADING WEST - ON GOING

Steve and Dustin, weaving in and out of people-traffic, are closing in on the Blonde Man. He's calm, cool, and collected. Clearly a well trained Russian operative.

DUSTIN

Slow down.

STEVE

We're losing him.

DUSTIN

You're getting too close.

INT. STARCOURT MALL - (EXT.) WALDON BOOKS (2J) - ON GOING

Steve bumps into a MAN (20) walking in the opposite direction.

MAN

Watch it, dickwad.

The Blonde Man stops and looks behind him. Steve and Dustin duck into an ALCOVE (2J). Steve hides behind a PLANT, while Dustin picks up the RECEIVER OF A PAY TELEPHONE.

DUSTIN

(monotone, into the
receiver)

Hello. Yes. I am fine. How are you?

The Blonde Man continues walking. Steve and Dustin resume their surveillance.

INT. STARCOURT MALL - (EXT. 2J) (S/SW CORNER) - ON GOING

Steve and Dustin hide behind a STORE DIRECTORY. They keep a visual on the Blonde Man.

POV STEVE AND DUSTIN: The Blonde Man CASUALLY AND CONFIDENTLY walks into:

INT. STARCOURT MALL - (EXT.) JAZZERCISE (2D) - ON GOING

The JAZZERCISE studio where about ONE DOZEN WOMEN (20s to 50s) in COLORFUL SPANDEX are stretching.

INTERCUT: STEVE AND DUSTIN & POV

Steve and Dustin aren't quite sure what to make of it.

The Blond Man walks to the front of the studio, resting his duffel bag on a table. He turns to face the ladies.

BLONDE MAN
All right, everyone, listen up!

The Blonde Man unzips the duffel bag.

BLONDE MAN (CONT'D)
(takes off Aviators)
I just have one question for you.
Who ...
(reaches into the bag)
...is ready to sweat?

The Blonder Man pulls out a BOOMBOX.

The man with the beautiful blonde hair and the cool demeanor akin to a seasoned spy is, in actual fact, the Jazzercise instructor.

The women CHEER!

BLONDE MAN (CONT'D)
Okay! That's right!

The Blonde Man FLICKS A SWITCH on the boombox and the song **"WAKE ME UP BEFORE YOU GO GO" BY WHAM!** plays.

BLONDE MAN (CONT'D)
Let's start it nice and easy now!

The man unzips his BLACK JACKET to reveal his PURPLE TANK TOP and FINELY-TUNED MUSCULAR CHEST AND BICEPS. He JIRATES his hips, eliciting an excited CHEER from the WOMEN - especially the OLDER WOMEN -- in his class.

BLONDE MAN (CONT'D)
Yeah, ladies! Warm it up.

Dustin and Steve look disgusted. Horrified, even.

BLONDE MAN (CONT'D)
 Bring it down to your hips! Start
 feeling that burn -- everywhere,
 down to the loins, right?

Steve's disgust turns to AWE as he watches the women
 SEDUCTIVELY JIRATE THEIR HIPS AROUND AND AROUND. Steve's
 focus is now on the butts of the women.

BLONDE MAN (O.C.) (CONT'D)
 Come on, ladies, show me what you
 got.

Now the Blonde Man is PUMPING HIS HIPS; IN, OUT; IN, OUT.

BLONDE MAN (CONT'D)
 Slow now. Just isolate.

Dustin's reaction is pure HORROR.

BLONDE MAN (O.C.) (CONT'D)
 Ooh, tip that up. That feels good!

INT. SCOOPS AHOY (1D) - DAY

Robin is sitting comfortably on the back counter. She is
 reading her TRANSLATED NOTES FROM A NOTEPAD in one hand, and
 has a DRINK in a SCOOPS AHOY CUP WITH A STRAW in the other.

ROBIN
 The week is long. The silver cat
 feeds when blue meets yellow in the
 west. A trip to China sounds nice
 if you tread lightly.
 Tread lightly?
 (picks up the
 Russian/English
 dictionary)

A KNOCK on the BACK DOOR gets her attention.

INT. SCOOPS AHOY (1D) - BACK ROOM - ON GOING

Robin OPENS THE SLIDING WINDOW and climbs through.

INT. SERVICE HALLWAY (1D) - ON GOING

Robin OPENS THE DOOR. It's a MAN (30s) from LYNX
 TRANSPORTATION. He's wearing a DARK BLUE UNIFORM with the
 name LYNX TRANSPORTATION on the LEFT BREAST.

And a DARK BLUE CAP with the name LYNX on the front. He's carrying a MEDIUM SIZED BOX.

DELIVERY MAN
Delivery for you.

ROBIN
(accepting the package)
Thank you.

Robin sets the box down behind her before accepting the man's CLIPBOARD AND PEN, and then SIGNS HER NAME FOR THE DELIVERY.

Her attention is drawn to the LOGO on the man's uniform.

After signing her name, she hands him the clipboard and pen, but doesn't take her eyes off his CAP.

DELIVERY MAN
Have a nice day.

ROBIN
(lost in thought)
Yeah, you too.

INT. SERVICE HALLWAY (1D - 1F) - ON GOING

The Delivery Man has a HAND CART STACKED WITH THREE BOXES. Walking PAST THE CAMERA, WE SEE ROBIN PEER out the Scoops Ahoy back door.

She notices the BACK OF THE MAN'S UNIFORM.

POV ROBIN: The FULL LYNX LOGO: A SILHOUETTE PICTURE OF A LYNX INSIDE A HOLLOW CIRCLE ABOVE RED LETTERS: LYNX. Under the word LYNX is the word TRANSPORTATION. Same as the front of the uniform, except on the back logo: the Lynx silhouette.

On Robin:

ROBIN
(quietly, to herself)
Silver cat? Silver cat!

INT. SCOOPS AHOY (1D) - MOMENTS LATER

Steve and Dustin are coming back from their mission.

STEVE
Hey Robin, you're not going to believe who Dustin thought was a Russian.

DUSTIN
You did too.

STEVE
No, I did not.

DUSTIN (CONT'D)
You did, too.

Robin cuts between the two bickering friends and rushes out of Scoops Ahoy.

INT. STARCOURT MALL - SUNKEN PLAZA - CENTER BENCH - ON GOING

Robin runs in and steps on the BENCH to get a better look at her surroundings.

ROBIN
(to herself)
A trip to China sounds nice.
(looking around)
A trip to China sounds nice.
(looking around, visually
scanning)
A trip to China sounds nice.

POV ROBIN: Looking on the second level. Scanning the CROWDS, LEFT AND RIGHT CAMERA PANS, the STORES. We STOP at the restaurant: IMPERIAL PANDA (10). The logo includes a PANDA BEAR.

On Robin:

ROBIN (CONT'D)
(louder)
A trip to China sounds nice!

She checks her notes.

ROBIN (CONT'D)
(reading from her notepad)
If you tread lightly.

She scans around again.

POV ROBIN: CAMERA PANS LEFT AND RIGHT. Then, we STOP at the store: KAUFMAN SHOES (2P).

On Robin:

ROBIN (CONT'D)
If you *tread* lightly.

Robin checks her notes again.

ROBIN (CONT'D)
(to herself, but louder)
When -- when blue and yellow meet
in the west.

Robin looks around.

ROBIN (CONT'D)
When blue and yellow meet in the
west.

POV ROBIN: SWISH PAN to the CLOCK ON THE WALL (2C - 2D).

Situated under a HALF-MOON SHAPED WINDOW is the mall's clock.
A ROUND **TURQUOISE** FACE; SMALL **RED BARS** TO INDICATE WHERE THE
NUMBERS WOULD BE if there were numbers; AND LARGER **BLUE** AND
YELLOW BARS ARE THE HANDS OF THE CLOCK. The LITTLE HAND:
BLUE. The BIG HAND: **YELLOW**.

Current time: 2:22 PM. If the clock was a compass, the hands
would be pointing towards the EAST.

ROBIN (CONT'D)
Meet in the west!

STEVE (O.C.)
Robin!

Steve and Dustin are standing beside Robin - but not on the
bench.

STEVE (CONT'D)
What are you doin'?

ROBIN
I cracked it.

STEVE
Cracked what?

She hops down from the bench.

ROBIN
I cracked the code.

EXT. THE HAWKINS POST - AFTERNOON

POURING RAIN.

INT. THE HAWKINS POST - COFFEE ROOM - ON GOING

Nancy is MAKING COFFEE. And she's not happy about it. She opens one of the CUPBOARD DOORS --

A NOVELTY RUBBER RAT swings out. It briefly startles nancy.

BRUCE (O.C.)
(laughing)
Oh! There it is!

INT. THE HAWKINS POST - REPORTERS' OFFICE - ON GOING

Bruce is sitting at desk, OTHER REPORTERS are sitting at theirs.

BRUCE
Careful. It might have rabies!
(mimicking a rat chewing)

The men LAUGH.

INT. THE HAWKINS POST - COFFEE ROOM - ON GOING

Nancy shoots the men a glare before removing the rubber rat from the door.

BRUCE (O.C.)
Better get that thing outta here!
You don't want it eatin' the tires
off your car.

Nancy isn't paying attention to the men.

INT. THE HAWKINS POST - DARK ROOM - MOMENTS LATER

Jonathan is DEVELOPING FILM. The door swings open. It's Nancy.

JONATHAN
Come on!

Nancy closes the door behind her. She tosses Jonathan the RUBBER RAT.

JONATHAN (CONT'D)
What this?

NANCY
Proof.

JONATHAN

Proof?

NANCY

They said they wanted proof, right?
So let's give it to 'em.

JONATHAN

A rubber rat?

NANCY

No. The real rat. Driscoll's rat.
You said yourself it looked sick.
We can take it to an animal control
center, they can run some blood
tests on it, figure out what's
wrong with it --

JONATHAN

Whoa, whoa, Nancy, slow down. Tom
didn't ask for proof. He asked us
to drop the story.

NANCY

That's because he didn't believe
us.

JONATHAN

Nancy.

NANCY

I'm right.

JONATHAN

That's not the point.

NANCY

Then what's the point.

JONATHAN

The point is that you should've
thought about that before you
talked to them. All right? They're
assholes, okay? I get it. But it's
just some stupid story.

NANCY

Oh, it's stupid?

JONATHAN

It's stupid to get fired over.

NANCY

No one is going to fire us.

NANCY (CONT'D)
Look, if you don't want to go,
that's fine. Just gimme the keys.
(holds out her hand)

JONATHAN
(holding out the car keys)
You're relentless, you know that?

Nancy shoots Jonathan a sly smile.

JONATHAN (CONT'D)
Come on.

EXT. HAWKINS LAB - FENCED AREA - LATE AFTERNOON

A BOLT OF LIGHTNING. THUNDER CLAPS.

INT. HAWKINS LAB - CONTROL ROOM - ON GOING

Hopper, carrying his FLASHLIGHT, comes through the DOORWAY COVERED IN PLASTIC. The room is DARK. The OBSERVATION WINDOWS AROUND THE ROOM ARE SHATTERED. Joyce is following behind Hopper WITH HER OWN FLASHLIGHT. They walk through the control room and out to the RIFT CHAMBER.

INT. HAWKINS LAB - RIFT CHAMBER - ON GOING

Hopper and Joyce walk over to a SOLID CONCRETE WALL. Hopper takes a closer look. No sign of the Rift.

HOPPER
Nobody's home. All the cavities
have been filled.

He steps away from the wall, but Joyce stays - inspecting the wall closer. Looking, feeling for even the slightest anomaly. Hopper stops and turns to Joyce.

HOPPER (CONT'D)
I watched 'em do it, Joyce.

Joyce places her hand on the wall and closes her eyes.

FLASHBACK: Quick cuts.

- Joyce and Hopper in the same room when it was active.
- Walking with BIO-HAZARD SUITS on.
- Will trapped in the Upside Down.

- Joyce and Hopper trying to revive Will.
- Battles with the Mind Flayer and demodogs.

END OF FLASHBACK

Joyce looks over at Hopper

HOPPER (CONT'D)
It's over.

Joyce walks away.

HOPPER (CONT'D)
It's over.

Joyce walks over to a ONE-LEVEL SCAFFOLDING PLATFORM nearby.
She sits.

JOYCE
I feel like I'm losing my mind.

HOPPER
You're not losing your mind. Not
anymore than I am.
(leans against a nearby
wall)
You know, the other day, I almost
shot Betsy Payne's dog, because it
came rushing at me from behind this
fence, and I -- I swear to God, I
thought it was one of those *things*.

BEAT

HOPPER (CONT'D)
You know that I'm keeping a close
eye on things, right?

JOYCE
Yeah.

HOPPER
Because it's important to me. It's
important to me that you feel safe.
That you and your family feel safe.
I want you to feel ... like this
can still be your home.

Damn. Secret's out.

HOPPER (CONT'D)
What? You didn't think I'd find out
about that?

BEAT

HOPPER (CONT'D)
Gary called me. He said he's fixing
up your house to put it on the
market.

After a moment of reflection --

HOPPER (CONT'D)
Kid's know yet?

Joyce looks away, shaking her head. Hopper walks over to
where she is sitting. He sits down on the floor opposite
Joyce.

HOPPER (CONT'D)
After Sarah, I had to get away. I
had to get the hell out of that
place, you know? Outrun those, uh
... those memories, I guess. I mean
why do you think I ended up back in
this shithole?
(soft chuckle)
But you have something that I never
had. You have people that know what
you've been through. You have
people that care about you. Right
here. In Hawkins.

JOYCE
You mean, people like -- Scott
Clarke.

Hopper stares.

JOYCE (CONT'D)
That was a joke.

Now he gets it.

HOPPER
Mmm.
(chuckles)

A METALIC CLANGING breaks the awkward silence. Joyce and
Hopper point their flashlights toward the sound. It's coming
from somewhere beyond the Control Room.

JOYCE
What's that?

INT. HAWKINS LAB - ADJACENT HALLWAY - ON GOING

Hopper looks through the door and points his flashlight. HEAVY PLASTIC is covering the doorway. Hopper parts it with his free hand.

HOPPER

Wait here.

Hopper confidently enters the hallway.

INT. HAWKINS LAB - HALLWAY T-JUNCTION - ON GOING

Hopper gets to the end of the adjacent hallway and stops. He LOOKS LEFT: a hallway. He LOOKS RIGHT: a hallway. He chooses the RIGHT.

There's a SOUND OF A CREAKING DOOR HINGE. Hopper walks toward the sound and stops when he gets to the DOOR THAT MADE THE SOUND.

CAMERA PANS FROM HOPPER TO THE DOOR CLOSING SHUT. Hopper's flashlight is shining on the door. We SEE A SILHOUETTE of Hopper's GUN AND HE COCKING THE HAMMER BACK. We HEAR THE CLICKING OF THE GUN.

EXT. BYERS' HOME - NIGHT

Lucas and Mike, on their BICYCLE, pedal up to the porch. It's POURING rain. They're both WEARING RAINCOATS. They drop their bikes and walk to the door. Mike bangs on the door.

MIKE

Will! Will, I'm sorry, man, all right? I was being a total asshole. Please can you just come outside and we'll talk?

Mike bangs on the door again.

MIKE (CONT'D)

Will!

Lucas walks to the window and looks inside. The lights are DIM.

INT. BYERS' HOME - LIVING ROOM - ON GOING

LOOKING AT THE WINDOW from the living room, we can SEE LUCAS LOOKING IN. POUNDING on the door continues.

MIKE (O.C.)
Hey, Will!

LUCAS
Come on, man! We're sorry!
(knocks on the glass)
Will!

EXT. FOREST - CASTLE BYERS - NIGHT

Will's not at home because he's at his fort: CASTLE BYERS.

INT. CASTLE BYERS - NIGHT

Will is SOAKED from the bike ride to his fort. But Castle Byers is built well enough to protect its occupants from a downpour.

A SMALL BATTERY-POWERED lamp gives off a warm glow. Will is sitting quietly, flipping through the PAGES OF A COMIC BOOK. But he's not really *reading* it. His focus and thoughts are somewhere else. He THROWS THE COMIC DOWN and SCOFFS. Will looks around at his surroundings.

CAMERA PANS DOWN to a COMIC.

MIKE (O.S.)
Something's coming. Something
hungry for blood.

FLASHBACK: SEASON ONE - EPISODE ONE. MIKE'S BASEMENT. Mike, Dustin, Lucas and Will are sitting at a table playing D&D. Happier times. Before Will went missing.

WILL
What is it?

DUSTIN
What if it's the Demogorgan? Oh
Jesus, we're screwed if it's the
Demogorgan.

LUCAS
It's not the Demogorgan.

END OF FLASHBACK

Will looks at the PICTURES ON THE WALL BEHIND HIM. He notices a DRAWING OF WILL THE WISE. We HEAR MIKE'S YOUNGER VOICE.

MIKE (O.C.)
Will, your action!

WILL (O.C.)
Fireball!

FLASHBACK: SEASON ONE - EPISODE EIGHT. MIKE'S BASEMENT. The boys are playing D&D. Having fund again.

Will rolls the dice.

WILL (CONT'D)
Fourteen!

MIKE
(excitedly)
Direct hit! Will the Wise's
fireball hits the Thessalhydra!
(theh-sawl-hi-drah)

END OF FLASHBACK

INT. CASTLE BYERS - NIGHT

We can HEAR THE BOYS CHEERING ECHOES from that great night. The ECHOES FADE AWAY. Will looks to the TABLE where the lamp is. We SEE:

- A TOY TANK.
- MODEL GLUE and PAINT.
- A POPSICLE STICK PICTURE FRAME housing an OLDER PHOTO OF THE BOYS AT A SCIENCE FAIR. They're holding the 1st PLACE TROPHY. All smiles.
- A PICTURE OF THE BOYS IN HALLOWEEN COSTUME when they were GHOSTBUSTERS.

Will picks up the photo of he and the other boys taken last Halloween.

BOYS (O.C.)
(singing the Ghostbusters
theme)
Who you gonna call?

FLASHBACK: SEASON TWO - EPISODE TWO. OUT FRONT HAWKINS MIDDLE SCHOOL. The Boys, LUCAS, MIKE, DUSTIN park their BIKES. Will is there already, waiting for them. They're all WEARING GHOSTBUSTERS UNIFORMS. They continue SINGING.

BOYS (CONT'D)
Ghostbusters!

END OF FLASHBACK

INT. CASTLE BYERS - NIGHT

Will stares into the picture. We still HEAR THE YOUNGER BOYS FROM THE FLASHBACK.

LUCAS (O.C.)
Egon!

WILL (O.C.)
Venkman!

Will's eyes FILL WITH TEARS as the ECHOES OF FUN FADE AWAY.

WILL (CONT'D)
Stupid.
(crying more)
So stupid.

THUNDER CLAPS outside. Will RIPS THE PHOTO IN HALF. THEN RIPS IT AGAIN. He THROWS THE PIECES TO THE GROUND. Will starts ripping down all the pictures on the walls of Castle Byers.

WILL (CONT'D)
So stupid.
(sobbing)
Stupid.

He grabs a nearby BASEBALL BAT.

EXT. CASTLE BYERS - NIGHT

Will comes out of Castle Byers. He takes a few steps back, SOBBING, takes one last look at his fort, and then STARTS SWINGING.

He SMASHES THE SIGN ABOVE THE DOOR: CASTLE BYERS.

Smashes the BRANCHES FORMING THE WALLS OF CASTLE BYERS. It begins to collapse.

Screaming. Sobbing. The sign FALLS TO THE GROUND. Will keeps SWINGING.

Will drops the bat, but continues dismantling the fort - USING HIS HANDS.

Will loses the strength in his legs and crumbles to the mud beneath him. He SOBS UNCONTROLLABLY.

His fort, destroyed. LIGHTNING FLASHES around him as the downpour continues. Will sits in the mud, sobbing. His childhood...gone.

EXT. DRISCOLL RESIDENCE - NIGHT

Nancy and Jonathan run up to the front door. Nancy KNOCKS.

INT. DRISCOLL RESIDENCE - FRONT DOOR - NIGHT

LOOKING OUT THE WINDOW IN THE FRONT DOOR we can SEE JONATHAN AND NANCY.

NANCY
Mrs. Driscoll?

EXT. DRISCOLL RESIDENCE - PORCH - NIGHT

Nancy knocks on the window again.

JONATHAN
She must not be home.

NANCY
She's an eighty-year-old woman and
it's pouring. Where else would she
be?

Nancy tries TO TURN THE DOORKNOB. It's unlocked!

JONATHAN
Whoa! What are you doing?

NANCY
Maybe she fell. Or something.

INT. DRISCOLL RESIDENCE - FRONT DOOR - NIGHT

Nancy opens the door and enters.

JONATHAN
Nancy!

NANCY
Mrs. Driscoll?

Jonathan doesn't come in right away. He stays on the porch.

JONATHAN
Seriously?

NANCY
Mrs. Driscoll?

Jonathan comes in and closes the door behind him.

INT. DRISCOLL RESIDENCE - LIVING ROOM - ON GOING

THE ANALOG CLOCK ON THE WALL READS: 9:16PM. Nancy slowly walks into the living room.

NANCY

Mrs. Driscoll? It's Nancy! From The Hawkins Post.

Jonathan is right behind Nancy.

INT. DRISCOLL RESIDENCE - DINING ROOM - ON GOING

Nancy and Jonathan continue to make their way through the home. The LIGHTS ARE ON, but there's no sign of anyone.

INT. DRISCOLL RESIDENCE - BASEMENT - ON GOING

LOOKING UP FROM THE BOTTOM OF THE STAIRS: the DOOR is slightly ajar. Nancy opens the door completely. She looks down the stairs into the DARK.

NANCY

Mrs. Driscoll?

Nancy and Jonathan descend the stairs. Nancy ENGAGES THE LIGHT SWITCH AT THE BOTTOM OF THE STAIRS. Immediately they both notice the OPEN BAG OF FERTILIZER IN THE MIDDLE OF THE BASEMENT FLOOR.

JUST THEN, A PIERCING SQUEAL gets their attention. SNARLING, CHITTERING. It's coming from the other side of the basement - in the WORKSHOP.

Nancy grabs a nearby HAMMER.

INT. DRISCOLL RESIDENCE - BASEMENT - WORKSHOP - ON GOING

Jonathan rounds the corner. He sees MRS. DRISCOLL hunched over a WOODEN WORK BENCH. Jonathan and Nancy STOP and stare.

Mrs. Driscoll is DEVOURING A BAG OF FERTILIZER! She sounds like a ravenous wild animal while she's eating.

NANCY

(can't believe her eyes)

Mrs. Driscoll?

Mrs. Driscoll looks up. Her face and mouth are COVERED IN FERTILIZER. She SNARLS!

INT. STARCOURT MALL - NIGHT

The mall clock above the foodcourt reads: 8:43PM. The BLUE HAND and YELLOW HAND are nearly perfectly aligned.

When blue and yellow meet in the west.

EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT

TWO HEAVILY ARMED GUARDS (male, tall, fit, early 30s), WEARING ALL BLACK UNMARKED UNIFORMS, watch as a TRANSPORT TRUCK reverses into the docking area.

EXT. STARCOURT MALL - ROOF - NIGHT

Dustin, Jonathan and Robin are on the roof overlooking the loading dock. Dustin is observing through the BINOCULARS.

ROBIN

Look for Imperial Panda and Kaufman Shoes.

POV BINOCULARS:**EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT**

A MAN IN A YELLOW RAINCOAT (20s) WHISTLING, is rolling a HANDCART STACKED WITH THREE BOXES. The TOP TWO BOXES ARE LABELLED: IMPERIAL PANDA.

EXT. STARCOURT MALL - ROOF - NIGHT

DUSTIN

They're with that whistling guy, ten o'clock.

POV BINOCULARS:**EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT**

The Whistling Man's YELLOW RAINCOAT has the LYNX LOGO imprinted on the back. The man STOPS.

EXT. STARCOURT MALL - ROOF - NIGHT

STEVE

What do you think's in there?

DUSTIN
Guns? Bombs?

ROBIN
Chemical weapons?

POV BINOCULARS:

EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT

Guard #2 is standing nearby. He's not smiling.

DUSTIN (O.C.)
Whatever it is, they're armed to
the teeth.

EXT. STARCOURT MALL - ROOF - NIGHT

Steve wipes the rain from his eyes.

STEVE
(sarcastically)
That's great.

POV BINOCULARS:

EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT

Guard #1 uses his KEYCARD to unlock a set of SOLID STEEL
DOUBLE DOORS. They open. Guard #2 stands nearby and the
Whistling Man awaits with his cart to get into the building.

ROBIN (O.C.)
Hey, what's in there?

EXT. STARCOURT MALL - ROOF - NIGHT

DUSTIN
It's just more boxes.

STEVE
(reaching for the
binoculars)
Lemme check it out.

DUSTIN
(refusing to give up the
binoculars)
No, I'm still looking.

They struggle over the binoculars.

STEVE
Lemme see it!

DUSTIN
Hang on!

The binoculars SLIP OUT OF DUSTIN'S HANDS. They fall to the ground, making a LOUD NOISE. This catches the attention of the Guards.

DUSTIN (CONT'D)
Duck!

Robin, Steve and Dustin take cover behind the roof's ledge.

Guard #2 goes to investigate the noise. He READIES HIS MACHINE GUN.

Steve and Robin are scared. They're holding hands. They look at each other before quickly letting go.

EXT. STARCOURT MALL - LOADING DOCK (L2) - NIGHT

Guards #1 and 2 creep along the side of the transport truck.

GUARD #1
(in Russian)
Stay here! Watch the door!

EXT. STARCOURT MALL - ROOF - MOMENTS LATER

The DOOR bursts open. Guard #1 jumps out. He visually scans the rooftop.

Dustin, Robin and Steve are not there.

INT. STARCOURT MALL - SERVICE HALLWAY (1D - 1F) - NIGHT

Dustin, Robin and Steve managed to get back inside before the Russian got to the roof. CAMERA FOLLOWS as the trio heads back to Scoops Ahoy.

ROBIN
I think we found your Russians.

INT. HAWKINS LAB - HALLWAY - NIGHT

Hopper appears from a corridor. His GUN is at the ready and his FLASHLIGHT is lighting the way.

A SOUND OF CLANGING METAL catches Hopper's attention. He starts moving quickly toward the sound.

INT. HAWKINS LAB - OFFICE AREA - NIGHT

Following the sound, Hopper is lead into an OFFICE AREA. DESKS AND CHAIRS, left untouched for the last two years, still appear to be in use.

At the other end of the office area Hopper comes to a DOOR left slightly ajar. It's a MANGER'S OFFICE. He doesn't go inside.

HOPPER

This is Hawkins Chief of Police!
Come out with your hands up!

BEAT

HOPPER (CONT'D)

You hear me --
(kicks the door open)
-- hands up!

INT. HAWKINS LAB - MANAGER'S OFFICE - NIGHT

The door BURSTS OPEN, Hopper comes in. It's empty. But, a SLIDING GLASS DOOR at the FAR WALL of the small office is ajar. It leads to a LARGE BALCONY.

Hopper walks to the door and shines his FLASHLIGHT outside.

EXT. HAWKINS LAB - MANAGER'S OFFICE - BALCONY - NIGHT

No sign of anyone. The balcony is huge; easily 15-square-yards. There's a low wall around the perimeter that someone could have easily jumped over and fled moments earlier. It's only the second floor.

INT. HAWKINS LAB - MANAGER'S OFFICE - NIGHT

THEN, a CRASH OF THUNDER and a FLASH OF LIGHTNING illuminates the office. And there, STANDING BEHIND HOPPER, is GRIGORI.

A fight ensues. Hopper drops his gun and flashlight.

Grigori gets the best of Hopper. His powerful blows to Hopper's back and ribcage wind the veteran cop. Grigori tosses Hopper around the office like a rag doll. Hopper manages to break free from Grigori's grip and swings. Grigori easily dodges the incoming punch then lands a kick to the side of Hopper's knee. Grigori kicks Hopper in the face, knocking him unconscious.

INT. HAWKINS LAB - HALLWAY - NIGHT

Joyce is retracing Hopper's footsteps. She has a FLASHLIGHT, but no weapon.

JOYCE
Hopper! Hopper!

INT. HAWKINS LAB - MANAGER'S OFFICE - NIGHT

Joyce comes from around the corner. She sees Hopper lying lifeless where Grigori knocked him out minutes before.

JOYCE
Hopper!

He's not moving. He's alive, but passed out and injured.

The sound of a MOTORCYCLE ENGINE STARTING UP gets the attention of Joyce. She walks to the sliding glass door.

EXT. HAWKINS LAB - MANAGER'S OFFICE - BALCONY - NIGHT

Joyce comes onto the balcony stops. She see's a man on a MOTORCYCLE drive away.

EXT. NEIGHBORHOOD STREET - NIGHT

In the distance a FIGURE APPEARS. Max and El. They're double-riding on Max's BICYCLE. They ZOOM PAST THE CAMERA.

EXT. HOLLOWAY RESIDENCE - NIGHT

The bicycle comes to a stop at the MAILBOX. The same WHITE MAILBOX that El saw in the BLACK VOID. Below the mailbox: the ADDRESS MARKER: 1438. Heather Holloway's house.

The missing lifeguard.

MAX
Is this it?

El nods.

INT. HOLLOWAY RESIDENCE - FRONT ENTRANCE - NIGHT

The BOLT LOCK DISENGAGES AND THE DOOR SWINGS OPEN. El and Max are standing there. El used her powers to unlock and open the door.

INT. HOLLOWAY RESIDENCE - HALL - NIGHT

El and Max walk into the hall and notice a large FAMILY PORTRAIT HANGING ON THE WALL. Heather, Tom and Tom's wife, Janet are smiling. It's clearly a PROFESSIONALLY TAKEN PHOTO.

MAX
This is her house.

EL
What?

MAX
Heather's house.

Janet's LAUGHTER coming from the dining room breaks the momentary silence.

INT. HOLLOWAY RESIDENCE - DINING ROOM - NIGHT

Billy, JANET and Tom are sitting at the dining room table having dinner. Billy is being very charming.

BILLY
Isn't that cute, huh?

Janet, HOLDING A GLASS OF RED WINE, is LAUGHING at Billy's jokes.

JANET
(to Tom)
He's so funny.

Their nice meal is interrupted. Tom notices the disruption first. Then Janet, then Billy.

BILLY
Max.

El and Max are standing in the living room, which is situated next to the dining room, staring in disbelief at the pleasant social gathering.

MAX
We didn't mean to barge in.

Tom puts down HIS GLASS OF WINE. He's not very happy about the intrusion.

MAX (CONT'D)
We tried to knock, but maybe you didn't hear us over the storm.

TOM
I'm sorry, who is this dripping all over my living room right now?

BILLY
(chuckles, swallows his food)
I'm sorry.
(sarcastically happy)
Janet, Tom, *this* is my sister, Maxine.

Billy stands from the table. Janet is pleasantly surprised. Tom, though, is still not happy.

JANET
Oh!

Billy walks over to Max and El.

BILLY
What on earth are you doing here?

Billy is standing opposite El and Max.

BILLY (CONT'D)
Is something wrong?

MAX
We just wanted to make sure everything was okay.

BILLY
(fake concern)
Okay? Why wouldn't it be okay?

EL
Where is she?

BILLY
I'm sorry -- where is who?

Heather emerges from the kitchen carrying a TRAY OF FRESHLY BAKED COOKIES. She looks - good as new!

HEATHER

Well, they're a little burnt, I'm
sorry --
(noticing El and Max)

BILLY

Heather! This is my sister, Maxine.
(looks to El)
And, I'm sorry, I did not quite
catch your name.

EL

El.

BILLY

El. Now what is it you were saying,
El? You were looking for somebody?

El looks over to Heather.

EL

I ... I saw ... you --

MAX

Your manager. At the pool. He said
you guys didn't come in to work
today, so we got worried.

BILLY

Heather wasn't feeling so hot
today, so we thought we'd take the
day off to nurse her back to
health.

(looks to Heather)

But you're feeling just fine now,
aren't you, Heather?

HEATHER

I'm feeling so much better.

El and Billy lock eyes.

JANET

Do you girls want a cookie?

HEATHER

(raising the cookie tray)
They're fresh out of the oven.

El and Max say nothing. They stare in disbelief.

EXT. HOLLOWAY RESIDENCE - FRONT YARD - NIGHT

Billy is standing at the doorway as he watches El and Max leave. He closes the door, but continues to watch through the WINDOW. Billy's PUPILS ARE FULLY DILATED. He thinking.

ECU: BILLY'S LEFT EYE. The PUPIL CONTRACTS as we:

QUICK CUTS between an ECU of BILLY'S LEFT EYE and **SEASON TWO - EPISODE NINE**: Several shots of El closing the gate. Then --

ECU: BILLY'S LEFT EYE. His PUPIL DILATES once again.

He knows.

EXT. CASTLE BYERS - NIGHT

Will is sitting in the mud outside of his destroyed fort. The HAIR ON THE BACK OF HIS NECK RISES. GOOSEBUMPS.

Will gets to his feet. He visually scans the surrounding forest.

MIKE (O.C.)

Will!

LUCAS (O.C.)

Will!

Mike and Lucas EMERGE FROM THE DARKNESS OF THE FOREST and rush over to Will.

MIKE

What happened? Are you okay?

Will turns and faces Mike.

WILL

He's back.

INT. HOLLOWAY RESIDENCE - LIVING ROOM - NIGHT

The RECORD PLAYER is spinning a classic ALBUM: **DON MCLEAN'S "AMERICAN PIE"**.

INT. HOLLOWAY RESIDENCE - DINING ROOM - NIGHT

Janet, Tom and Heather are sitting at the table enjoying the FRENSHLY BAKED COOKIES. Billy walks in and sits at the table.

HEATHER
Is everything all right?

BILLY
Yes. Everything's fine.

JANET
Your sister really didn't want to stay?

BILLY
No. She's just not, you know, really a people person.

JANET
Well, I just don't like the idea of them out there in the storm like that.

TOM
Oh, they'll be fine.

Janet reaches for her glass of wine, but she misses and knocks the glass over.

TOM (CONT'D)
I told you to slow down on that wine, Janet.

JANET
(dabbing at the spill)
Yes, darling.

HEATHER
You okay, Mommy?

JANET
Yes, I'm -- I'm just feeling a little lightheaded is all.

TOM
It's all that wine.

Heather and Billy lock eyes. But have to reaction.

JANET
I'm sorry. Um, if you'll excuse me. I'm just gonna go upstairs and lie down for a bit.

Janet stands and leaves the table. Heather and Billy lock eyes once again.

INT. HOLLOWAY RESIDENCE - LIVING ROOM - NIGHT

Janet takes three steps into the living room before FAINTING.

INT. HOLLOWAY RESIDENCE - DINING ROOM - NIGHT

TOM

Janet!

Tom quickly stands from the table and rushes to the living room.

Billy reaches down beside his chair and grabs the BOTTLE OF CHLOROFORM he used to spike Janet's wine.

He unscrews the cap and pours some on his DINNER NAPKIN.

INT. HOLLOWAY RESIDENCE - LIVING ROOM - NIGHT

Tom steps out of the dining room to see Janet lying lifeless on the floor.

TOM

Janet!

He kneels beside Janet, shaking her. She's alive, but completely unconscious.

TOM (CONT'D)

Janet. Janet!

INT. HOLLOWAY RESIDENCE - DINING ROOM - NIGHT

Heather grabs the EMPTY WINE BOTTLE by the neck and stands from the table.

TOM (O.C.)

(panicking)

Call 911!

INT. HOLLOWAY RESIDENCE - LIVING ROOM - NIGHT

Heather approaches Tom from behind. Tom looks to Heather.

TOM

(yelling)

Call 911.

Heather SWINGS THE EMPTY WINE BOTTLE.

WHACK!

Tom falls flat.

INT. HOLLOWAY RESIDENCE - DINING ROOM - NIGHT

Hearing the SOUND OF SOLID GLASS HITTING BONE AND FLESH, Billy stands from the table and makes his way to the living room.

INT. HOLLOWAY RESIDENCE - LIVING ROOM - NIGHT

Tom, BLEEDING FROM HIS HEAD, stumbles as he tries to CRAWL AWAY. Billy hands Heather his DINNER NAPKIN.

Heather kicks Tom, sending him back down onto his stomach. Then she kneels down beside him and GRABS A FIST FULL OF HAIR FROM THE BACK OF TOM'S HEAD. She gets close to his face.

HEATHER

I'm really sorry about this, Daddy,
but it'll all be over soon, I
promise.

She cups her HAND AND NAPKIN OVER HIS NOSE AND MOUTH. His MUFFLED SCREAMS are futile.

Billy watches from behind with an *evil grin*.

THE END